

# The Washington Times Page of Music for Music Lovers of the Capital

## D. C. Concert Season on Wane; Rosa Ponselle Last of Solo Artists

By JESSIE MacBRIDE.

The concert season is drawing to a close. This week marks the last crowded week of concerts on the music calendar, with five concerts of varied interest.

We have ahead of us a week of opera, with the San Carlo Grand Opera Company, and also a number of concerts, but Washington's "season" of symphony and solo artists will bid us "adien" with the appearance on Friday of Rosa Ponselle, dramatic soprano of the Metropolitan Opera, who comes to us for the first time in recital at Poli's.

Two concerts there are of particular interest to Washington. The one of tomorrow afternoon, when our own chamber music organization, the National String Quartet, will play a program of classic and modern string quartets, and the piano recital of George Dixon Thompson.

We have two quartets in our musical experience toward which all other aspire. They are the Knickerbocker Quartet and the Flonzaley Quartet. To lovers of the purest form of music, their playing has been ever an ineffable memory. Washington is proud of her own quartet, and hopes to bring it to a place in the concert experience of the country.

Quietly, but steadily, George Dixon Thompson has forged to the front in his piano playing. To welcome a recitalist out of our midst should be an event in our city. In Italy the debut of an artist whom the people know is a signal for the attention and, later, either whole-hearted praise or the undoubted disapproval of a music loving nation. Here, the advent of "home" talent has always been regarded as a matter outside the professional rating. It should not be so, if we are to recognize our best and be kind to the others who may have missed their vocation.

What standard shall be used in the estimate of artists from among us? TARASOVA INTENSELY RACIAL.

Tarasova, the vivid little singer of Russian folk-lore, illustrates the importance of her programs from an educational standpoint. There has been considerable controversy about the right niche in the temple of art into which it is proper to place Nina Tarasova, who gives her folk songs and ballads in costume. To a few her art will always remain exotic, but, thanks to the broadened view of the American musical public today who welcome the note of freshness in an artist's performance where formerly they held aloof for fear of committing themselves, these are in the minority.

"The voice of the inarticulate Russian peasant," she has been called. One does not talk about technique these days. We take it for granted that we are interested in the things which the artist expresses.

This young woman has something to say, something individual, and at the same time, racial. Her songs are of the Russia of the Russians, a little joyous, a little sad, and at times a little dubious whether life is worth while. Perhaps "haunting" is the word which best describes her offerings, for to hear Tarasova sing these songs once is to have the recollection of never faced from your memory.

CONCERTS AT FIRST CONGREGATIONAL.

Years ago the auditorium of the First Congregational Church was the musical center of Washington where many noted artists gave their recitals. Josef Hoffman's first local appearance was held in the church, and such artists as Blepham, Schumann, Helnk, as well as the orchestras of Chicago and Boston were made familiar to the older Washingtonians through the concerts here.

Tarasova, Tuesday.

Nina Tarasova, the famous Russian character singer, who recently captivated a large concert audience here as the artist in one of the T. Arthur Smith Ten Star Series, has been secured for a return recital at the National Theater, Tuesday afternoon at 4:30 o'clock. Small, vivacious, always exquisite, whether dressed in regalia of a woman of the Caucasus or in the jacket and bloomers and boots of the Russian boy of the Seventeenth Century, Mlle. Tarasova is as brilliant and elusive as a spark of elemental fire and as indescribable. She will be assisted by Mildred Dilling, who is accredited as being one of the best harpists now on the concert stage.

Mme. Tarasova will sing: "The Gypsy," "The Gypsy Longing," "The Swan Song," "Drive On" (Russian Gypsy air); "L'Amour Fenovoie" (Bereire Legere) (Old French); "Sally In Our Alley" (Old English); "The Song" (modern English); "The Pilgrimage of the Blessed Virgin Among Forments," (Ancient Monastery Song); "My Field" (Song of XVII Century); and "On the Sly" (Siberian Prison Song).

Miss Dilling will play: "Bourree," (Bach-Saint-Saens); "Song of the Volga Boatman," (Russian Folk Song, arranged by Cady); "La Source," (Zabel); "First Arabesque," (Debussy); "March Militaire," (Hasseldmann); and "Impromptu Caprice," (Fierne).

Tickets may be obtained at the office of T. Arthur Smith, 1306 G street.

GEORGE DIXON THOMPSON.

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Mr. Thompson will play: "Fantasie

and Pague, G Minor," (Bach-Liszt); "Sonata," B Minor, (Chopin); Four poems, "The Eagle," "The Brook," "Moonshine" and "Winter," (MacDowell); Chant Polonoise, "My Joy," (Chopin-Liszt); "The Nightingale," (Albion-Liszt); Wedding March and Elfin Chorus from "Midsummer Night's Dream," (Mendelssohn-Liszt).

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DOHNANYI-BROCK RECITAL.

Erno Dohnanyi, the Hungarian pianist who so delighted his audience when he was heard as soloist with the Boston Symphony Orchestra recently, and Eleanor Brock, the American coloratura soprano, will be the joint soloists in the first of a series of concerts planned for the First Congregational Church auditorium. In connection with the installation of the great new four-manual organ at this church, a wide-reaching musical program of activities is being prepared.

On Wednesday evening, April 6, at 8:15, the celebrated Hungarian composer-pianist, Dohnanyi, and Miss Brock will give the following program: "Allotria," (Mozart); "If Thou Be Near," (Bach); "Lo, Hear the Gentle Lark," (Bishop); Eleanor Brock: "Fantasie" C minor (Bach); Sonata in A major, "Alma and Variations," (Mozart); "Aria," (Mozart); Erno Dohnanyi: aria from "Dinorah" (Meyerbeer); Miss Brock: "Sonata, quasi una fantasia," opus 27, No. 2 (Bach); "Pastorale," (Saenger); "Ballata," (Sibelius); "Little Dumzoi," (Novello); Miss Brock; and three compositions by the composer-pianist, "Marche Humoresque," opus 17, No. 1; "Pastorale," opus 17, No. 4; "Valse impromptu," opus 23, No. 2 (Dohnanyi); Mr. Dohnanyi, Miss Alice Bracey will be the accompanist for Miss Brock.

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PONSSELLE, FRIDAY, POLI'S.

Rosa Ponselle, the sensational dramatic soprano of the Metropolitan Opera House will make her first appearance in Washington at Poli's Theater on Friday, April 8, at 4:30 o'clock under the management of Mrs. Wilson-Greene.

On the concert platform Miss Ponselle has duplicated her triumphs of the operatic stage and the great demand for her services throughout the country is a fitting tribute to her beautiful art. Her program, which is most unusual, will include the following: "Aria," "Face, Face, Mio Dio," from the first rank, will be heard in recital Tuesday evening at 8:30 o'clock in the ball room of the Willard Hotel. Mr. Thompson's several appearances here in recital have won for him a large following of admirers.

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NATIONAL STRING QUARTET.

Tomorrow afternoon, at 4:30 o'clock, at the Knickerbocker Theater, Columbia road and Eighteenth street, the National String Quartet will give an interesting program of chamber music, with two entire quartets for strings, the Beethoven in A major, opus 18, No. 5, and the modern quartet of the Russian Borodine, No. 2, in D major. Between these two large works, the very delightful "Romance" of Grieg will be given, from his quartet in G minor, opus 27.

This quartet of Washington musicians is in the front ranks of players of this particularly fine and delicate type of music. The National String Quartet is composed of Henri Sokolov, first violin; Max Pugatsky, second violin; Samuel Feldman, viola, and Richard Lorieberg, cello.

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DOHNANYI-BROCK RECITAL.

Erno Dohnanyi, the Hungarian pianist who so delighted his audience when he was heard as soloist with the Boston Symphony Orchestra recently, and Eleanor Brock, the American coloratura soprano, will be the joint soloists in the first of a series of concerts planned for the First Congregational Church auditorium. In connection with the installation of the great new four-manual organ at this church, a wide-reaching musical program of activities is being prepared.

On Wednesday evening, April 6, at 8:15, the celebrated Hungarian composer-pianist, Dohnanyi, and Miss Brock will give the following program: "Allotria," (Mozart); "If Thou Be Near," (Bach); "Lo, Hear the Gentle Lark," (Bishop); Eleanor Brock: "Fantasie" C minor (Bach); Sonata in A major, "Alma and Variations," (Mozart); "Aria," (Mozart); Erno Dohnanyi: aria from "Dinorah" (Meyerbeer); Miss Brock: "Sonata, quasi una fantasia," opus 27, No. 2 (Bach); "Pastorale," (Saenger); "Ballata," (Sibelius); "Little Dumzoi," (Novello); Miss Brock; and three compositions by the composer-pianist, "Marche Humoresque," opus 17, No. 1; "Pastorale," opus 17, No. 4; "Valse impromptu," opus 23, No. 2 (Dohnanyi); Mr.